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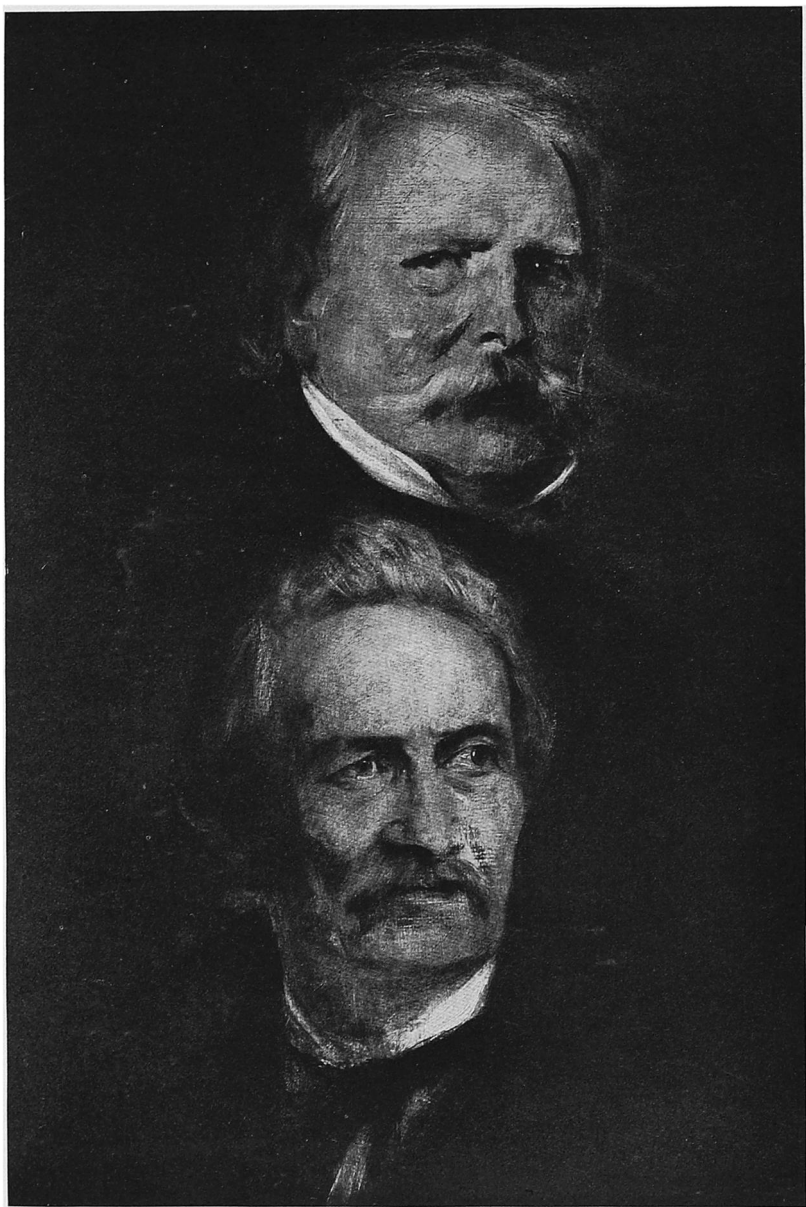
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GOTTFRIED SEMPER AND MORITZ SCHWIND  
By Franz von Lenbach  
See article on Lenbach



## FRANZ VON LENBACH, GERMANY'S GREATEST PORTRAIT-PAINTER

Lenbach's artistic personality belongs wholly to the present; his works breathe the breath of the modernity in which they were created, and which distinguishes our age as no other age has been distinguished. In all former times the ideas and passions which moved men were essentially the same—merely adding fresh rings in each epoch to the great tree of art, and issuing forth, in one direction as green twigs and fragrant blossoms, in another as solid fruit. Shall our time produce the blossom or the fruit? We cannot know; but of one thing we can be certain, namely, that in strong artistic personalities—in some fields at least—our age will be found to have made marked additions to the tree. And of these Lenbach, whose recent death the art world of Germany



PORTRAIT OF AN AMERICAN  
By Franz von Lenbach

mourns, was one. The path which he followed had, indeed, been broken by others, but none of the great masters of the past ever regarded the psychological elements of a given subject as the most important, as Lenbach did. With them the purely pictorial was after all the chief object. And as in literature it has become almost inevitable to follow the psychological trend, so in art the problem of revealing the depths of human character, of laying bare the soul-life of the great heroes of to-day and fixing them on the canvas, has been solved by Franz von Lenbach.

This is the new, the modern, side of his genius. But to it he added the fullest mastery of his art, which, while owing much to the Renaissance spirit, also included much that was new, original,



PAUL HEYSE  
By Franz von Lenbach

and individual, and which above all included that which is the indispensable and perpetual requirement of all art, the æsthetic temperament. Opinion upon this point may differ, and will always differ, but every one who has ever seen a Lenbach exhibition will agree that no modern artist has ever succeeded so completely in fashioning the whole surroundings of his actual works into one artistic, harmonious whole as has Lenbach. In the Künstlerhaus exhibition, held in Munich in the summer of 1902, the rooms of which were arranged and furnished after the master's own designs, his magnificent

productions, surrounded by the peculiar charm of the Renaissance, appeared like gems in costly and appropriate settings, and one seemed to feel the spirit of the master enveloping the whole. Here was not only the work of a great painter, but of a personality which knew how to unite the environment of these works in one dignified, harmonious unit. And as did the Künstlerhaus, so also does his home, his studio, bear the impress of the artist. One must have seen these rooms in order to understand what Lenbach desired and strove for, and how admirably he succeeded in giving expression to the yearnings which dwell in every artist's breast.

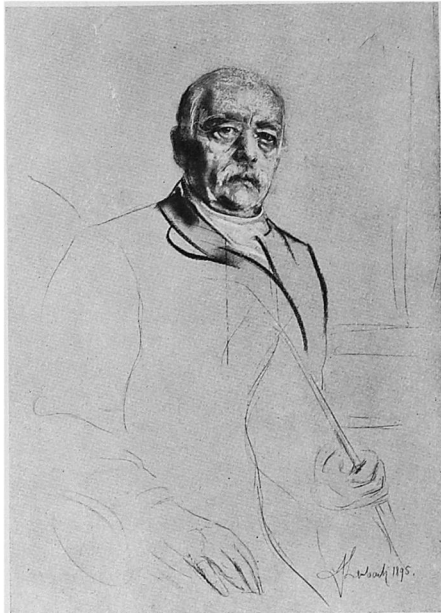
The gifted Italian, Segantini, in a letter to the writer, once used words which are singularly apropos: "The better a work of man succeeds in uniting the conception of all impressions into one spiritual unit," said he, "and in discovering the hidden relations which bind them, revealing to us and to our souls the soul of nature, the closer it verges on perfection, and lays bare the truths of the life of things, which is the prime source of all creations and all harmony." And with Lenbach, harmony is everything. Harmony is his whole environment, the keynote of all his works, the old as well as the new; from the charming figure of his young daughter to the great chancellor of the empire; from the fresh, youthful face of Fräulein Alden to the strong and sharp features of Döllinger, or of the bold

navigator Nansen. Harmony, and yet what a world of contrasts is to be found in the output of this remarkable portrait-painter's studio!

Fixing the attention, for the moment, upon the external, the pictorial, element, without thoughts of the greater qualities, one finds Lenbach's pictures characterized—similarly to Rembrandt's—by the wonderful charm of his lights; by the marvelous effects of shading and merging of local tones and their pregnant definition; a rare unity and harmony in lighting and in the relation of forms, each to the other, combined with a sense of proportion and of distribution, almost architectural, which characterizes the great art works of all ages and is one of the chief factors in the creation of the artistic masterpiece. When to this is joined a deeply and spiritually conceived characterization, the highest aims of portraiture have been reached—of portraiture which belongs far more properly to the realm of culture history than many a professedly historical picture.

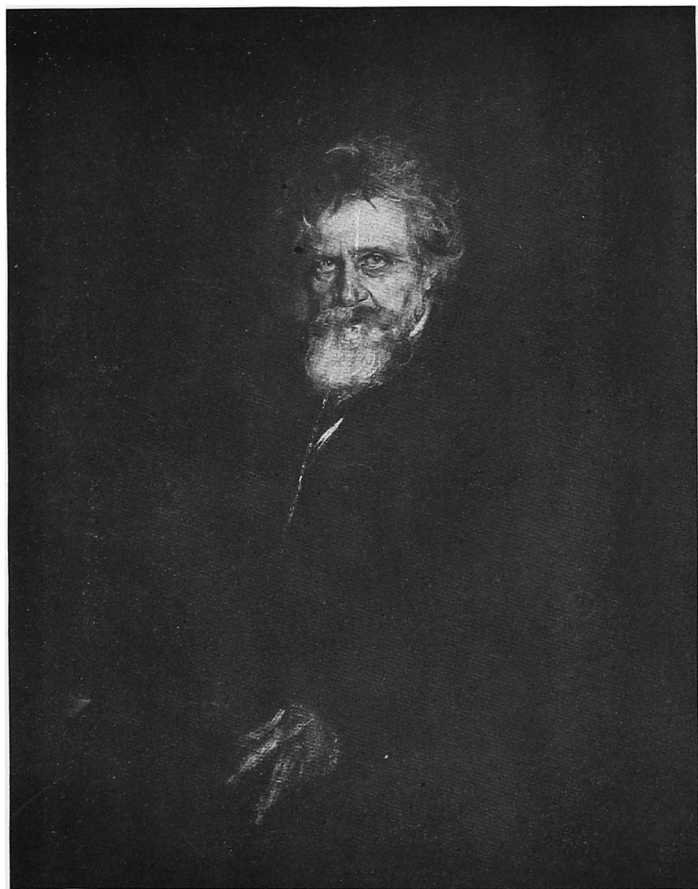
The thing of value in a portrait is the artist's "report" concerning his subject, and in this sense Lenbach reports upon the men on whom his genius has been expended, with the result that, while it becomes immaterial whether the bearer of this or that head was a person of note, each is made to speak for himself most directly and completely. It may be a matter of interest that the person pictured is one of the great ones of the world, but whether this be the case or not, Lenbach's pictures all contain that peculiar touch, born of the highest artistic feeling, which shows that he has pictured the person, the man in his spiritual import, at a moment of complete repose.

But the dignified calm of the exterior is modified by the manner in which he causes the man's whole soul life, his powerfully throbbing passions, to play in the sensitive facial muscles, on the expressive lips, and through the sparkle of the eyes. In



STUDY FOR PORTRAIT OF BISMARCK  
By Franz von Lenbach

the countenance of the man he concentrates his entire ego with a passionate zeal which is boundless. When he had an interesting "theme," as Lenbach designated his subjects, he studied it until its possibilities



HERMANN LINGG  
By Franz von Lenbach

were exhausted. Even then he might have said that he could have gone still deeper if one could only depend upon indefinite "sittings" without violating the patience of one's sitters. An example of such work is the portrait of the late divine, Döllinger, whose eyes gleam

thoughtfully and penetratingly out of the furrowed face. Better still is the masterly picture of Dr. Hammacher. In no other of his works has Lenbach approached nearer to artistic perfection than in



ALICE BARBI  
By Franz von Lenbach

these, and in several of his Bismarck pictures. A closer inspection of the Hammacher portrait, for example, will bear out this assertion. Not only does it bear the most positive stamp of subjective truth and fidelity in the technical and plastic presentment of the figure, the fine molding of the head, the healthy tints of the face, rendered

in a manner absolutely beyond criticism, but still more in the accentuation and the emphasizing of the expression in the old parliamentarian's face; in the suggestion of audible speech which one may almost fancy to hear. And it is just this intimate, genial conception of the towering personality of Bismarck which places Lenbach's Bismarck portraits among the most precious of the art treasures of the German people.

And this fact gives rise to the thought that, while we rejoice that Lenbach belonged to the Germany of to-day, yet it is almost to be regretted that he did not live a century ago—for the great national poets, Goethe and Schiller, had no such master to preserve their mortal lineaments. The Dresden court-painter, Anton Graff, did indeed leave us pictures of Schiller and of many of his contemporaries, and in these pictures excelled, in technique, all of his contemporaries. Yet he did not succeed in rising far above the commonplace; he had not the gift—which Lenbach commanded so fully—of depicting the intellectual and spiritual aspects of his great compatriots, of catching the fleeting glimpses of the soul which come and go on the instant. And it is just this quick grasping of a character, combined with fabulous speed in working, which constituted the chief strength

of Lenbach's art. As is abundantly evident in the portrait of Nansen, his eyes seem fixed far forward upon the longed for goal. Here are courage and resolution and indomitable will power which scorn danger and spurn opposition. In this picture, as also in that of the philanthropist Pettenkofer, the eyes count for nearly everything; they enthrall the beholder, and claim his attention to such a degree that one cannot afterwards be sure even



FRAU E. K.  
By Franz von Lenbach



of their color. And as in these instances Lenbach has sacrificed the coloring, as the unimportant element, to the expression, as the chief point, so he concentrates his whole attention upon the head. Upon it, from the eye and eyebrow to the firm outline of the skull, he lavishes his inspiration, in this way producing a most enduring impression, never suggestive of the studio model, as is so frequently true of his greatest competitor, Leibl.

For Leibl's method was to grasp the material, the palpable, to study the things on the surface and seek to reproduce them faithfully; whereas Lenbach wrought in a wholly different manner. When he had grasped the spirit, he ceased to be interested in the rest, and hence it sometimes seemed as though he offered unfinished for finished pictures, into which he had put nothing but the one material part, the expression of the inner man. Lenbach may frequently have been criticised for this, but his critics forgot that work which concerns itself solely with the unimportant details is a mere matter of patience and time. The zest of creation has gone when the main problem has been solved.

Consider the old masters, how they wrought boldly, disdaining to jeopardize the spontaneity and freshness of their work through painful attention to detail. Such also was Lenbach's method. In working he involuntarily excluded much that was immaterial, much, too, that would, as detail, be full of charm and attraction. But this he did with careful purpose, for he knew that an accumulation of charm and attraction, secondary though they be, would only obscure, and make the composition uneven and ineffective. "I leave it to the beholder to fill in what he wishes to see," he frequently explained.

But in return for all these omissions he gives, wholly and completely, the spirit, and he gives it in its true environment, in its own world of thought and feeling. And since this it is that appeals to



FRAU L.  
By Franz von Lenbach

all true lovers of art, and since Lenbach, in setting it forth, was giving his contemporaries what they desired and most rejoiced to receive, therefore he became great, and in his greatness remained in closest harmony with the spirit of his age. In many respects, indeed, he fairly forced his will upon the public; the reality which he followed so admirably in the portrayal of a character was scorned when it demanded the reproduction of an actual costume. The male attire of the present he steadfastly avoided painting whenever he could. In fact, he thoroughly disliked modern garments, which were not sufficiently picturesque, and frequently presented his subjects, as he has often painted himself, in an old black Spanish costume. When the Archduke Michael came to his studio in a gray traveling suit, Lenbach could not be induced to paint him thus arrayed, adopting instead his favorite Spanish dress, and we must admit that this dress is admirably suited to the dark complexion, and dark eyes and hair of the Russian prince.

And after all, what concern has a psychologist, above all a Lenbach, with such trivialities? In pictures of women, on the other hand, the dress interested the master greatly, for he saw in it a welcome auxiliary to picturesque composition. He studied closely the arts of the feminine toilet, but still more closely the wearers, the subjects themselves. The delicately chiseled lips, the clear, broad forehead, the nose, and most of all the moist, sparkling eye are all employed to reveal the secrets of the soul and of human passions, but always discreetly, charmingly, even when, as in "*Voluptas*," erotic passion is pictured in all its erotic fury. While Lenbach's men are commonly seen in reposeful, quiet attitudes, he liked to give the suggestion of movement to his women, expressed in a graceful tilt of the head, but never exaggerated, and always full of charm. This idea of motion is further emphasized by the method by which he brings out the figure against a dark or colored background.

Illustrative of this are the portraits of Miss Woodley, a figure of majestic height, with dark, dreamy eyes; of Lady Curzon, vicereine of India; Frau von Trombetta; Frau F., with Rubenesque coloring; and the splendid double portrait of Frau Siegfried and her daughter. The youthful portrait of Miss Olden suggests the French painters of the rococo period. The whole picture breathes glowing health and happiness; the slightly parted lips tell of bubbling vitality and of pure joy of living. Equally charming is the captivating figure of Fritzi Scheff. The portrait of Yvette Guilbert is one of fascinating power. The singer's head is slightly raised, a characteristic pose, and the eyes are half-closed, while from the twitching lips flows some sad, mournful song, such as "*la glu*" or the sinister lines "*le mort s'en va dans le brauillard*." This one serious side of her mood the painter has caught, and he has made a wonderful picture. Here, too, the master proved himself a true Teuton, for melancholy and

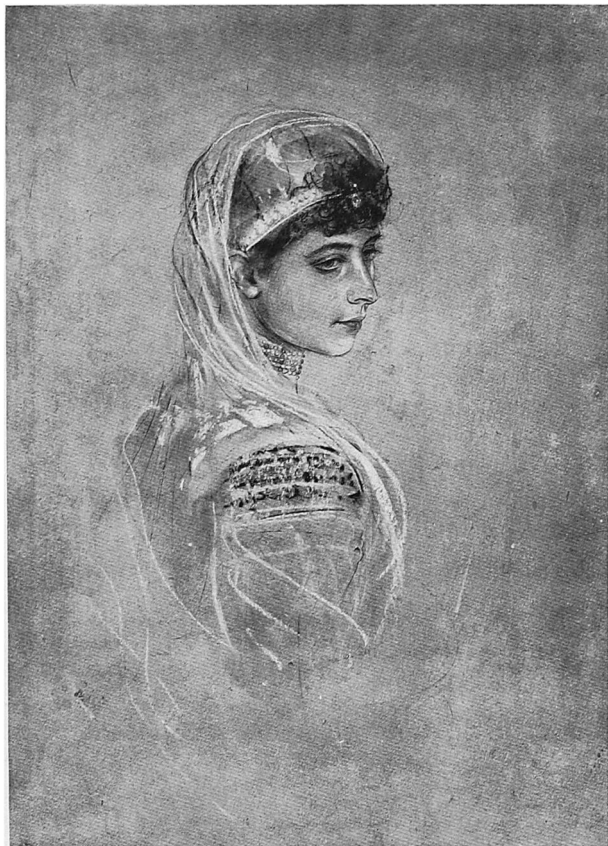
sadness are, after all, the Teuton's strength and weakness. The Guilbert does not possess much of these qualities; even her most mournful songs contain a lighter strain, which dulls the tragedy of the most tragic. Lenbach has painted more than a portrait of the French balladiste; he has created a mysterious apparition, like a sybil of old. Another portrait that appears more like an ideal, a sacred picture, than the presentment of an actual person, is the soulful painting of the Countess Knyphausen. The representation of the artist's wife and little daughter is also pervaded with a truly sacred spirit, the Madonna spirit.

Considering the number and variety of subjects that Lenbach has painted, coming from all strata and conditions, but chiefly from the highest circles of intellect and aristocracy, it is probably not too much to say that he has depicted all possible human qualities, and that no other knew better how to seize and hold the soul and spirit of his fellow-men. Even the pure, unmarred countenance of childhood, which formerly he rarely treated, became a favorite theme of his latter days. And how well he could picture the innocence and naïveté of the child may be seen in his portraits of his little daughter Gabriele. Here the little girl is shown standing, with a wooden horse; again she appears seated; in another only the laughing head appears, done in a manner which in no respects falls below Hals's



FRAULEIN VON H.  
By Franz von Lenbach

portraiture. Margot, the older daughter, with her long flaxen locks and her red dress, the sole figure in a landscape, presents a tone-poem of surpassing loveliness—a picture not soon to be forgotten.



PRINCESS VON MEININGEN  
By Franz von Lenbach

Lenbach learned much from the old masters; Rubens, Rembrandt, Hals, Velasquez, and Titian were his divinities. No other of our painters has profited so much by the study of their technique, as no other was more familiar with the materials at their command. In spite of this, however, much as he gained, Lenbach first of all was

true to himself, and possessed so much individuality that one forgot the occasional reminders of other masters which his work formerly presented. Even though Böcklin exclaimed, "Technique! Any ass



FRAULEIN S.  
By Franz von Lenbach

can learn technique!" it is only a Böcklin, whose wealth of imagination obscured any possible absence of the despised technique, who could indulge in such sweeping statement. For technique, inseparable from all art, may be all in all to him who has nothing to say, and he may still become an artist, while to him who has a message, to the poet who is also a painter, technique must also and ever count

for much. For the greatest thoughts cannot take the place of the art of expressing it—which is technique. All depends upon the agency by which the poet and the painter make their message intelligible to the world, and this they cannot do without technical proficiency.

It is interesting to study Lenbach's technique, as it was to hear him discourse upon it, and to examine his studies, many of them made in distemper. The heaviness and streakiness of oil-painting, its worst fault, are transformed into smooth flow and polish. In some of his pictures the workmanship seems so totally free from all apparent difficulty, that they do not appear to be done with the brush, the glaze covering the whole so effectively as to suggest the work of the enameler. It takes an artist to appreciate what the conquest of these difficulties means. And Lenbach seemed to be master not only of one method of overcoming them, but to be able to choose from thousands! One has but to observe in how many different ways his pictures appear to be produced, yet how consistently they arrive at the desired end. The accidental, the mood, which depends upon the day or the hour, is unknown to Lenbach's methods. He was too thoroughly schooled and knew too well exactly what means to apply to every given case; indeed, his knowledge was truly astounding, and it is this knowledge, this absolute mastery of the materials of his art, combined with deep sentimental and psychological insight, which raised Lenbach to the position of one of the greatest artists of our time, and of the future, to which we must look for a clearer appreciation of the master than his contemporaries can give.

FRANZ WOLTER.





FRAU BAROUIN H.  
By Franz von Lenbach

institute members and other persons. ✱ Filippo Costagini died before he finished the famous fresco frieze in the rotunda of the Capitol. For twenty-five years it had been his ambition to spend a lifetime painting the great historical facts of American history into the frieze, and he came very near succeeding. His career is finished, but the big fresco is not. Between the two ends there is a hiatus fifty feet long. Costagini was sixty-four years old. He came to this country from Italy

when a young man, and after painting in New York, Baltimore, and Philadelphia he went to Washington as an assistant and pupil of the famous Brumidi. The heirs of Brumidi have asserted for many years that they should be paid for the idea of the frieze on the ground that Brumidi designed it. In the Harrison Administration, Costagini had got his pictorial allegory down as late as the Mexican War, General Winfield Scott, and the discovery of gold in California. Congress in some way failed to supply the appropriation for paying Costagini the ten dollars a day that he had been receiving for his work. Costagini retired to his home on a truck farm in Maryland. He waited for the appropriation, but it never came, and his death found the work still uncompleted.

✱ By an arrangement concluded between the Duc de Dino and J. Pierpont Morgan, acting as trustee of the Metropolitan Museum of Art, this New York institution became possessor of what has up to now been regarded as the most important private collection of arms and armor in the world. The price paid was a quarter of a million of dollars. Until recently the cabinet d'armes of Maurice de Talleyrand Perigord, Duc de Dino, had for its home the château de Mont-

morency, but it was taken thence to London. Negotiations for its purchase by the Metropolitan Museum of Art were begun by Rutherford Stuyvesant and have just been closed by Mr. Morgan. From the handsome catalogue published by Edouard Rouveyre, and for which the descriptive introduction was written by Baron de Cosson, a member of the London Society of Antiquaries, an item or two are gleaned of the character and value of the Dino collection. There is a helmet of Henri II. of France, a masterpiece of Renaissance art, together with the same monarch's battle ax or mace. Then there is a helmet which was worn by Henri IV. while still a young man, and a silver helmet and bronze gilt cuirass made for Louis XIV. at Gobelin's factory. Also included in the collection is a helmet which Mgr. Dupanloup, the celebrated bishop of Orleans, used to declare was once worn by Joan of Arc, and which seems to be well authenticated.

✿ The eleventh annual exhibition of the Cincinnati Museum Association will open on May 21 and continue to July 11. The jury of selection consists of Frank Duveneck, Paul Jones, George Debe-reiner, L. H. Meakin, Miss Dixie Selden, Miss Henrietta Wilson, C. J. Barnhorn, and C. S. Kaelin. All communications and inquiries should be addressed to J. H. Gest, director.

✿ Samuel T. Shaw, who devotes every year a certain sum to the purchase of pictures shown at the exhibition of the Society of American Artists, New York, has bought from the last collection

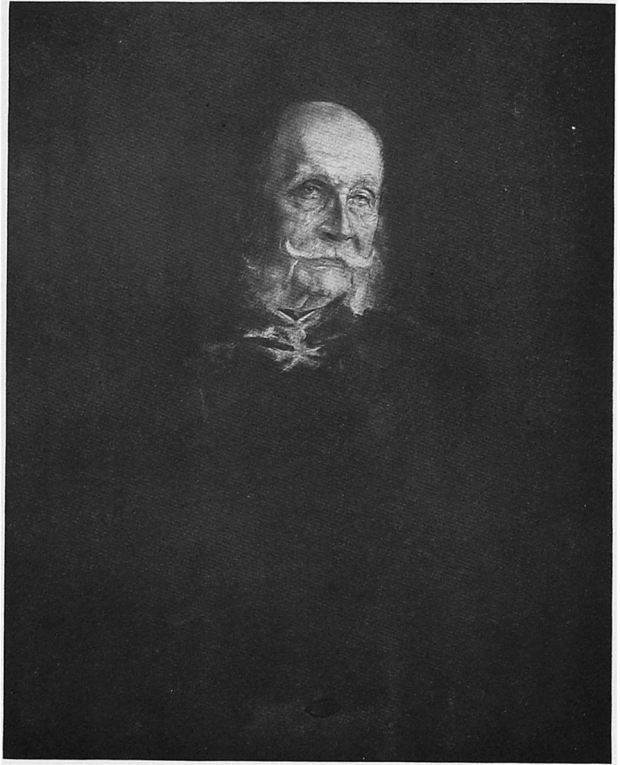


FRAU VON J. H. AND DAUGHTER  
By Franz von Lenbach



Emil Carlsen's "Connecticut Hilltops" for \$700; Edward W. Redfield's "Boothbay Harbor" for \$600; and Francis C. Jones's "June" for \$500.

✿ Boston's Museum of Fine Arts is contemplating a loan exhibition of early American prints, including engravings, etchings, and wood-



HIS MAJESTY KAISER WILHELM I.  
By Franz von Lenbach

cuts, which is to be opened next fall. Offers of loans from owners of such prints will be welcomed by the institution for the exhibition.

✿ Richard Saltonstall Greenough, the American sculptor, died in Rome, Italy, recently from grip, in his eighty-fifth year. Mr. Greenough was born in Roxbury, Massachusetts. He was a brother of Horatio G. Greenough, sculptor of the statue of Washington, in front of the national capitol at Washington.

✿ The annual exhibition of the Chicago Architectural Club at the Art Institute was recently held. One of the small galleries was almost entirely filled with sketches and plans of young men, members of the club, who have had the privileges of the traveling scholarship. They



PRINCE VON HOHENLOHE  
By Franz von Lenbach

were Birch B. Long, John H. Phillips, and Thomas E. Tallmadge. Mr. Long's water-color drawings alone constituted a delightful exhibit. They were colorful, spontaneous, clever. All were made during the time he was sojourning in Europe, and they evidence the fact not only of artistic ability, but of tireless industry. His eye for the picturesque led him to describe the beautiful fountain of Villa Tarlonia; the stately façade of Carlton House, with its perfectly

arranged terrace; the narrow streets of Oxford, where high church spires rise heavenward and luxuriant trees in inclosures hang over tall fences; St. Peter's from the Medici; a fountain on a plaza beneath a fringe of trees, a winning decorative conceit; and "A Bit of Sunlight, Venice," a brilliant Japanesque affair, with shadowed water beneath an arched bridge. There were also a capital sketch of a promenade in Paris, with people moving hither and yon, a late afternoon light bathing everything; a market in Verona, the vendors and their merchandise beneath large white umbrellas; a view of Warwick Castle from a bridge; and "An Evening in Siena," a shaftlike spire piercing the deep blue sky, the light flickering in the street lamps. John H. Phillips contributed a commendable and suggestive bit of the Bay of Naples that was evidently painted from an elevation. His "Duke of York's Column, Night," was very good, and his sketches of interiors showed a pleasing decorative sense. In the central gallery position of prominence was given to a dozen or more plans for landscape-gardens by the landscape-engineer, Charles Levit. A bird's-eye view of the country estate of Hobart J. Parker was commendable. Colin C. Cooper was included in the group of exhibitors, although he is a painter of architectural subjects rather than an architect, and his excellent watercolor of "The Boston 'Stump'" was a great acquisition.



LADY DE GREY  
By Franz von Lenbach

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✿ The centenary celebration of Auguste Raffet (who was born March 1, 1804, in Paris), led to the exhibition in the Lenox Library building

of the lithographs and etchings by Raffet, which form part of the Avery collection in the print department, as well as various books relating to the artist and some portraits. Raffet's place in the annals of painter-lithography is assured; his works form "an imperishable monument in glorification of Napoleon and the French army." He delineated the soldiers of his land—the ragged, hungry fighters of the Republic, the Old Guard of Napoleon, the men of Sebastopol and



FRAU R.  
By Franz von Lenbach

Constantine—individually and collectively, handling large bodies of troops with a combination of breadth and detail very rarely disclosed.

✱ The dedication of the memorial hall of the Rhode Island School of Design, which occurred recently, marks an epoch in the history of that institution. Although recognized as one of the leading schools of the state, the additional building provided by the remodeling of the old Congregational Church on Benefit Street has greatly increased its facilities, and the growth of the school has been stimulated to an unusual degree. Two tablets placed just inside the building on either side of the main entrance tell the source of this fine addition to the school. One of them reads: "This building was given to the Rhode Island School of Design by Eliza S. Radeke, Stephen O. Metcalf, Jesse H. Metcalf, and Manton B. Metcalf, 1902." The other tablet reads: "This building was remodeled and equipped in loving memory of Harriet Deshon Thurston Metcalf, by her husband, and named in her honor, Memorial Hall, 1903."

✱ A movement to prevent the sale of picture forgeries starts appropriately with the Salmagundi Club, New York, and other similar organizations promise to agitate the matter at Albany. The desider-